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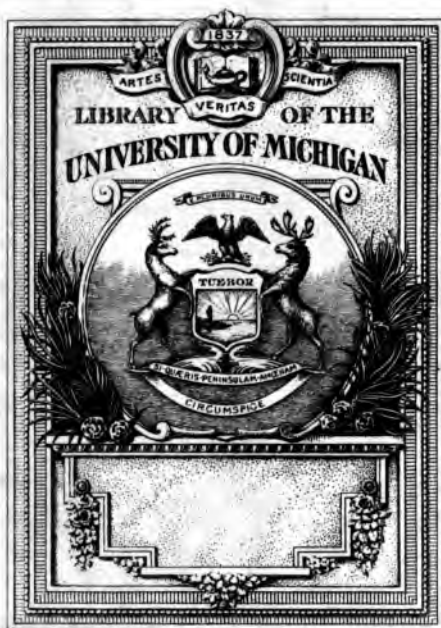
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THE JOHN RYLANDS
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MANCHESTER

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A BRIEF HISTORICAL DESCRIPTION OF
THE LIBRARY AND ITS CONTENTS





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THE MAIN LIBRARY

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INTRODUCTORY NOTE

THE object of the present brochure is to provide visitors to the library with a brief narrative of the foundation of the institution, followed by a hurried glance at some of the most conspicuous of its literary treasures, and a short description of the building.

HENRY GUPPY.

June, 1907

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JOHN RYLANDS

THE JOHN RYLANDS LIBRARY

BRIEF HISTORICAL SKETCH

THERE is no commercial city in the world, save perhaps London, that is better equipped in the matter of provision for intellectual achievement than Manchester.

During the last half century this metropolis of the North has made determined efforts to place herself in the front rank of cities that are true cities—efforts in which she has been eminently successful. She has raised herself to University rank. She has provided herself with a technical school, which, in point of equipment, is unrivalled not only in this country but even on the Continent. Her grammar schools and girls' high schools are amongst the largest and most efficient in the kingdom. Her elementary schools, secondary schools, and pupil teachers' training colleges are also remarkable for their efficiency, whilst there is probably no place in England, except Oxford and Cambridge, and possibly London, which is the centre of so much theological teaching, in consequence of the nine theological institutions which have their seat here. In the matter of libraries, Manchester is splendidly equipped. There are in the city at least three-quarters of a million of volumes, to which students and readers have ready access, amongst which are many of the world's famous literary treasures.

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Therefore, it is not too much to say, that the educational facilities of Manchester are now singularly complete. From the lowest rung of the educational ladder to the highest there is no gap, and many examples each year show what a career is open to character and ability.

It was customary, not many years ago, to separate culture from business and industry. The contention was, that great libraries were well enough for such University cities and towns as Oxford and Cambridge; but Manchester existed to supply us with cotton, therefore there was no need to trouble about supplying such places with the instruments of higher culture. This divorce of culture from trade was found to be not only singularly unwise, but opposed to the best traditions of European history. Venice was not simply an emporium, she was also the centre of art, and the home of the finest printing the world has ever seen. The art of Venice was the better for her commerce, just as her commerce was the better for her art.

Thus it was that the great cities of the middle ages, finding it was impossible to live by bread alone, built up the grand monuments of culture and art which call for our admiration to-day; and thus it is that Manchester, aided by the benefactions of many of the citizens whom she has delighted to honour, and whose names have become household words, has raised herself to the proud position of being as great a centre of culture as hitherto she has been of commerce.

INCEPTION AND DEDI- CATION OF THE JOHN RYLANDS LIBRARY

The John Rylands Library, one of the youngest, but by no means the least important, of Manchester's literary institutions, was formally dedicated to the public on the 6th October, 1899. It owes its existence to the munificence of Mrs. Rylands, by whom it was erected, equipped, and liberally endowed, as a memorial to her late husband, the distinguished citizen whose name it perpetuates.

It was on the 11th December, 1888, that the death of Mr. Rylands occurred, and it was early in the following year that

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Mrs. Rylands began to consider how best she could commemorate the name and worth of her husband. Happily the idea of an institution devoted to the encouragement of learning suggested itself to her mind, and after very careful deliberation it was decided to establish a library, which was to be placed in the very heart of the city which had been the scene of the varied activities and triumphs of Mr. Rylands.

With this design in view, Mrs. Rylands entered upon the work of collecting the books with which the library was to be equipped, and in the year 1890 was commenced the erection of the splendid structure in Deansgate, of which Manchester has so much reason to be proud.

While the building was rising from the ground books were being accumulated, but without fuss or ostentation, and few people were aware that a great library was in process of formation.

The only interruption of the perfect quiet with which this project was pursued occurred in 1892, some two years after the builders had commenced their work of construction, when there came to Mrs. Rylands the opportunity of giving to this memorial a grandeur which had not been contemplated to begin with. In that year the announcement was made of Earl Spencer's willingness to dispose of that most famous of all private collections, "The Althorp Library". When Lord Spencer found himself compelled to surrender the glory of Althorp, he wisely stipulated with the agent that a purchaser should be found who would take the whole collection, and save him from the chagrin of seeing his grandfather's famous library dispersed to all the winds of heaven. For some time this object appeared to be incapable of realisation, and the trustees of the British Museum were therefore tempted with the Caxtons, but the owner would not consent to have the collection broken up by any mode of picking and choosing, and so the negotiations fell through. Negotiations in other directions were then entered into, and it is almost certain that the collection would have been transported to America if Mrs. Rylands had not become aware that it was for sale. Mrs. Rylands felt that the

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possession of that collection would be the crowning glory of her design, and for a great sum it was acquired.

Whilst these negotiations were proceeding, scholars throughout the country were in a state of great suspense. As soon, however, as it was announced that the collection had been saved from the disaster of dispersion, and was to find a permanent home in England, a great sigh of relief went up. The nation was relieved to know that so many of its priceless literary treasures were to be secured for all time against the risk of transportation, and the public spirit which Mrs. Rylands had manifested was greeted with a chorus of grateful approbation.

Although the Althorp collection, of rather more than 40,000 volumes, is but a part of the John Rylands Library, which to-day numbers nearly 110,000 volumes, it is, by common consent, the most splendid part. For that reason, it will not be out of place to sketch in brief the history of the formation of what Renouard described as "the most beautiful and richest private library in Europe," or, as another writer has said of it, "a collection which stands above all rivalry". It is true that other private libraries have possessed more printed books, but none could boast of choicer ones.

FORMATION OF THE ALTHORP LIBRARY

The formation of the collection was substantially the work of George John, second Earl Spencer, who was born 1st September, 1758, and succeeded to the earldom in 1783. Few men have entered life under happier auspices. At seven years of age he was placed under the tutorship of William Jones, the famous Orientalist, who was afterwards knighted, with whom he made two continental tours, visiting libraries as well as courts in their progress. Jones resigned his charge in 1770, when Lord Althorp was sent to Harrow; but tutor and pupil were in constant correspondence, and maintained an intimate acquaintance until 1783, when the former left England for his Indian judgeship.

As a collector, Lord Spencer did not begin seriously until he

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was thirty years of age. He had made occasional purchases before that time, but the broad foundation of the Althorp Library, as we now know it, cannot be said to have been fairly laid until Lord Spencer acquired the choice collection of Count de Reviczky in 1790. The possession of that collection at once raised the Althorp Library into importance, and influenced the character of the acquisitions which were most eagerly sought in after days.

In justice to the memory of the first Earl Spencer, some reference must be made to the part he played in the foundation of the library. He was undoubtedly a book-collector, since he bought the library of Dr. George, Master of Eton, consisting of 5,000 volumes. Many of these volumes were collections of the smaller pieces of Elizabethan literature, which, although looked upon at that time as "tracts" or "miscellanea," have come to be regarded as works of considerable importance, and are now eagerly sought after. The George "tracts" are still preserved in the John Rylands Library, and may be distinguished by the arms of the first Earl, which he caused to be stamped upon all the books then at Althorp. But the separately bound works, which Dr. George no doubt prized more highly, were gradually weeded out by the second Earl, and replaced by finer copies.

This old Althorp collection was of little importance when compared with the magnificence it ultimately reached under the fostering care of the second Earl. Yet it could not have been without interest, since it won the admiration of Sir William Jones in 1765, and was instrumental in awakening young Spencer's love for books. It remains, however, to be said that the event which, more than anything else, determined the ultimate character and scope of the Althorp Library, was the acquisition of the Reviczky collection.

THE
REVICZKY
COLLEC-
TION

Charles Emanuel Alexander, Count Reviczky, was a Hungarian nobleman of considerable fortune, born in Hungary in 1737, and educated at Vienna. He seems to have possessed an exceptional aptitude for acquiring languages,

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and to have cultivated it during extensive travels both in Europe and in Asia. Besides the great languages of antiquity, and the modern tongues of ordinary attainment, he is said to have acquired thorough familiarity with the languages of Northern Europe, and with a majority of the languages and chief dialects of the East. He had not long returned from the travels he had planned for himself when the Empress Maria Theresa sent him as her ambassador to Warsaw. The Emperor Joseph II. gave him similar missions, first in Berlin and afterwards in London. Everywhere he made himself renowned as a collector of fine books, and especially of the monuments of printing, and won many friends. Some idea of his character and of his eminent accomplishments may be derived from his correspondence with Sir William Jones, who entertained a strong affection for him, and to whom his first introduction to Lord Spencer was probably owing.

The chief characteristic of the Reviczky Library was its extraordinary series of the primary and most choice editions of the Greek and Latin classics. No collector has ever succeeded in amassing a complete series of first editions; but Reviczky, whose researches in this direction were incessant, is believed to have made a nearer approximation to completeness than any previous or contemporary collector.

Next to the *editiones principes et primariae*, it was his aim to gather such of the fine productions of the presses of Aldus, Stephanus, Morel and Turnebus as were not already included in the primary series, then the Elzevirs, the "Variorum" classics, the Delphin classics, the choice editions of Baskerville, Brindley, Foulis, Tonson and Barbou, and the curious small-typed productions of the press of Sedan.

Of his classics, Reviczky himself printed, under the pseudonym of "Periergus Deltophilus," a catalogue entitled *Bibliotheca Græca et Latina*, copies of which may be seen in the library. This catalogue appeared at Berlin during his embassy in 1784, and, like the three supplements to it subsequently printed, was restricted to private circulation. Ten years later it was published with additions.

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If it be true that Reviczky's health was already failing him when he sold his library to Lord Spencer, he gave an unusual instance of disinterestedness in the conditions upon which he insisted. He stipulated for £1,000 down, and an annuity of £500. The bargain was made in 1790, and in August, 1793, the Count died at Vienna, so that, for the moderate sum of £2,500, Lord Spencer acquired the collection of books which was to determine the character of the Althorp Library.

One of Count Reviczky's peculiarities as a collector was an abhorrence of books with manuscript notes, no matter how illustrious the hand from which they came. To him a "*liber notatus manu Scaligeri*" excited the same repugnance which he would have shown to the scribblings of a schoolboy on the fair margins of a vellum Aldine. What he prized in a fine book was the freshness and purity which show that the copy is still in the condition in which it left the printer. A copy on vellum had a great attraction for him, and he was not insensible to the charms of a "large paper" copy, or of a copy in the original binding.

Lord Spencer was by no means so intolerant of manuscript notes as was Reviczky, but he shared his appreciation of the external beauties of a choice book with a just and keen estimate of its intrinsic merits. And the almost unrivalled condition of many of his later acquisitions make them quite worthy to occupy the same shelves with the cherished volumes of Count Reviczky.

EARL
SPENCER
AS A
COLLECTOR

The accession of Count Reviczky's books was an epoch-making event in the history of the Althorp Library. It gave direction to Lord Spencer's taste in collecting, and at once placed his library amongst the most important private collections of the time. From this time onward, for something like forty years, Lord Spencer is said to have haunted the salerooms and booksellers' shops, not only in this country but throughout Europe, in his eagerness to enrich his already famous collection with whatever was fine and rare—even to the purchase of duplicates in order to exercise the choice of

THE JOHN RYLANDS LIBRARY.

copies. In this way he purchased in 1813 the entire library of Mr. Stanesby Alchorne, so that he might improve his collection of early English books by the addition of some specimens of the presses of William Caxton and Wynkyn de Worde, and in some cases by the substitution of copies of the productions of these printers which were better than those he had previously possessed. After the few advantageous exchanges and the few additions to the Althorp collection already referred to, the bulk of the Alchorne books were sent to Evans, for sale by auction, in the same year in which they had been purchased. Some idea of the rapid growth of the Althorp Library may be formed, when it is pointed out that this was Lord Spencer's fourth sale of duplicates.

Thus, by liberal dealings with booksellers, and by spirited competition at the sales, Lord Spencer continued to enrich his collection. There was yet another way in which he added to the riches of his collection : if the guardians of a public or of a semi-public library were of opinion that they better discharged their duty, as trustees, by parting with some exceedingly rare, but in their present home, unused books, and by applying the proceeds to the acquisition of other much needed works of modern dates, he was willing to acquire the rarities at the full market value, and so supply the means of multiplying the desired books of reference and of reading. Three of the rarest of the Spencer Caxtons were obtained in this way, and in writing to Dr. Dibdin in 1811, when the transaction was completed, Lord Spencer speaks of it as "a great piece of black letter fortune," and as "a proud day for the library". The authorities from whom the purchase was made also thought it a proud day for their library when between 400 and 500 well-chosen volumes took the place of the dingy little folios which had made Lord Spencer's eyes to glisten and his pulse to beat faster as he tenderly yet covetously turned over their leaves.

Another and still more striking instance of Lord Spencer's bold yet successful attempts to enrich the Althorp collection is of sufficient interest to be recorded here. Among the many attractions of the Royal Library at Stuttgart were two editions of

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Vergil, so rare as to be almost priceless. One was the second of the editions printed in Rome by Sweynheym and Pannartz in 1471 ; the other was an undated edition, printed at Venice, probably in the same year, by the printer " Adam " of Ammergau. Lord Spencer coveted these volumes, and commissioned Dr. Dibdin to go to Stuttgart in quest of them, despite their royal ownership. After many conferences with the librarian of the King of Wirtemberg, the scheme was submitted to the King, and Dibdin was received in audience, when he dwelt adroitly upon the magnificence of the Stuttgart Library in theology and its comparative insignificance in classics, as affording a reason why a judicious exchange, which should give the means of supplying what was still lacking in the former class at the mere cost of a couple of Vergils, would strengthen his Majesty's library rather than weaken it. The King gave his assent, provided the details of the exchange were made satisfactory to his librarian. The terms were settled, and Dibdin bore off the volumes in triumph to Althorp, where they swelled the number of distinct editions of Vergil printed prior to the year 1476 to the number of fifteen.

In 1819 Lord Spencer made a bibliographical tour of the Continent, one of the special objects of which was the perfecting of his fine series of the productions of the first Italian press of Sweynheym and Pannartz. He experienced some difficulty in finding the Martial of 1473, but at last succeeded, and so carried his number of works from that famous press to thirty-two. The most notable event of the tour was the acquisition of the entire library of the Duke of Cassano-Serra, a Neapolitan who had trodden much the path of Reviczky, with special attention to the early productions of the presses of Naples and Sicily. As early as 1807 the owner had printed a catalogue of the fifteenth-century books in this collection. The three books in the collection that had special attractions in Lord Spencer's eyes were an unique edition of Horace, printed by Arnoldus de Bruxella at Naples in 1474, an undated Juvenal, printed by Ulrich Han at Rome before 1470, and an Aldine Petrarch of 1501, on vellum, with the

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manuscript notes of Cardinal Bembo. Could he have obtained these three volumes, there is reason to believe he would have been willing to forgo the rest of the Cassano Library, fine as it was, but the fates decreed otherwise.

So thoroughly did Lord Spencer know his own collection that while he was at Naples he made a list of the principal duplicates which the Cassano acquisition would cause. All these were sold in 1821, to the enrichment of the Grenville, Sussex, Heber and Bodleian Libraries, as well as of many minor collections.

In the course of his tour Lord Spencer visited the principal libraries, both public and private, that came in his path, and in correspondence with Dibdin he dwelt with particular satisfaction on the choice books he had met with in the collections of Counts Melzi and d'Elci. But he had now little to covet. From the Remondini collection he had obtained some fine Aldines, and he had made many occasional purchases, some of which improved his library without increasing it. To make a fine but imperfect book complete, he would not hesitate to buy two other imperfect copies. And if fortune put it in his power to benefit the collection of a friend, as well as to improve his own, his pleasure was increased. He never cherished the selfish delight of some eminent collectors in putting two identical copies of an extremely rare book on his own shelves, expressly in order that neither of them should fill a gap in the choice library of another collector.

Thanks, therefore, to the scholarly instincts possessed by Count Reviczky and by Earl Spencer, and to the munificence of Mrs. Rylands, Manchester is now in proud possession of a library which in many respects is unrivalled. It is not too much to say that seldom if ever before has there been brought together a collection of books illustrating so completely as this does the origin and development of the art of printing. There are larger collections, it is true, but in point of condition the collection in the John Rylands Library is peerless, for, as we have already remarked, Earl Spencer was not satisfied merely to have copies of the best books, he was intent upon having the finest copies procurable of

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the best books. The result is, that in the "Early Printed Book Room"—the room devoted to books printed before 1501, of which there are about 2,500—may be seen the finest known copy of most of the books to be found upon its shelves.

A LIVING
LIBRARY

Lest it might appear that the library is a museum of bibliographical rarities and nothing more, it may be well to say that whilst it is a "place of pilgrimage" for the lover of rare books, it is at the same time an excellent working library for students, whether in the department of theology, history, philosophy, philology, belles-lettres, art or bibliography. It is designed to assist all who desire to know more than can be found upon their own private shelves or in the public library. There are, in every great city, a number of persons of education who desire to carry their researches to a point beyond the resources of their own private library. Such students receive every encouragement in the John Rylands Library; their requirements and their suggestions receive constant and careful attention, with the result that during the seven years that have elapsed since the opening of the library, upwards of 30,000 volumes have been added to its shelves, including many works of extreme rarity.

The property has been vested in trustees, and the government of the institution has been entrusted to chosen representatives of the city of Manchester in all its manifold activities and life, while certain other bodies which are not local have also been associated in the government.

THE CONTENTS OF THE LIBRARY

IN turning to the contents of the library little more can be done, in the limited space of a few pages, than to take a hurried glance at some of the chief features of the various sections, commencing with the special rooms, and noticing, as we pass, a few of the more conspicuous among the books which hold a predominant position in the field of history or literature.

THE
EARLY
PRINTED
BOOK
ROOM

One of the most noteworthy features of the library is its unrivalled collection of books printed before the year 1501, numbering upwards of 2,500 volumes.

These books have been arranged upon the shelves of the room specially constructed for their accommodation in accordance with what Henry Bradshaw described as the "natural history method," the arrangement adopted by Mr. Proctor in his *Index to the Early Printed Books in the British Museum*. By this method of arrangement it is possible to show upon the shelves the direction which the art of printing took in the course of its progress and development.

Commencing with the specimens of block-printing—the immediate precursors of the type-printed book, the stepping-stones to that remarkable development in the methods of transmitting knowledge which took place in the middle of the fifteenth century with the invention of the printing press, and which furnishes one of the most fascinating chapters in the history of the evolution of books—the first object of interest is the famous block-print of *St. Christopher*, bearing an inscription of two lines, and the date



THE EARLY PRINTED BOOK ROOM



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1423. This, the earliest known piece of printing to which a date is attached, and of which no other copy is known, is alone sufficient to make the library famous. The print has been coloured by hand, and is pasted on the inside of the right-hand board of the binding of a manuscript entitled *Laus Virginis*, written in 1417 in the Carthusian Monastery of Buxheim, near Memmingen, Swabia, where the volume was carefully preserved until towards the end of the eighteenth century. These religious prints, consisting of outlines of figures of saints, copied no doubt from the illuminated manuscripts, were printed wholly from engraved blocks or slabs of wood, upon which not only the pictorial matter, but any letter-press was carved in relief. The manner of printing was peculiar, since the earliest examples were produced before the printing press was invented. It may be described as follows: The block was thinly inked over, and a sheet of dampened paper was then laid upon it and carefully rubbed with a dabber or burnisher. From the single leaf prints to the block books was the next step in the development. The block books were made up from single sheets, printed only on one side of the paper, and then, in most cases, pasted back to back and made up into books. The reason for printing the sheets only on one side is obvious when the manner of printing is recalled. To have turned the sheet to receive a second print would have resulted in the smearing of the first, by reason of the friction necessary to secure the second impression. Fourteen of these block books are preserved in the library, of which nine may be assigned conjecturally to the period between 1430 and 1450, while the others are of a somewhat later date. There are two editions of the *Apocalypsis S. Joannis*, two editions of the *Ars Moriendi*, two editions of the *Speculum humanæ salvationis*, two editions of the *Biblia pauperum*, the *Ars memorandi*, the *Historia Virginis ex cantico canticorum*, *Die Enndkrist*, *Die fünfzehn Zeichen kimen vor dem hingsten Tag*, the *Mirabilia urbis romæ*, and *Die Kunst Ciromantia*. The library also possesses one of the original wooden blocks from which the second leaf of an edition of the *Apocalypsis S. Joannis* was printed, about 1450.

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Coming to the productions of the press by means of movable types, we find the arrangement to be first by country, then by towns in the order in which they established presses, then by presses or printers in the order of their establishment, and finally a chronological arrangement of the works in the order in which they came from the respective presses, as nearly as can be determined.

Claims to the honour of having first made use of separate letters for printing in the western world have been put forward in favour of Germany, France and Holland. It is true that from contemporary documents it appears that experiments of some kind were made at Avignon as early as 1444, and there are references to other experiments at about the same date in Holland, which have been connected with the name of Coster of Haarlem. But the only country which is able to produce specimens in support of her claim is Germany.

Commencing then with Germany, and assuming that the first press was set up at Mainz, we have the first printed documents to which can be assigned a place or date—the *Letters of Indulgence*, granted by Pope Nicolas V. in 1452 through Paulinus Chappe, Proctor-General of the King of Cyprus, and conferring privileges on all Christians contributing to the cost of the war against the Turks. The earliest was printed in 1454, the other before the end of 1455. Then follow the two splendid Latin Bibles, one with thirty-six lines to a column, sometimes referred to as the *Bamberg Bible*, because the type in which it is printed was afterwards employed by a printer of Bamberg, named Albrecht Pfister; the other, with forty-two lines to a column, commonly referred to as the *Mazarine Bible*, from the accident of the copy in the library of Cardinal Mazarin, at Paris, being the first to attract attention. Whether these two Bibles were printed at one and the same press, or at different printing offices, is a subject of controversy. By some authorities it is thought that the first-named was commenced about 1448, but was not completed until about 1461, whilst the other was commenced in 1450, and completed some time before

THE CONTENTS OF THE LIBRARY.

August, 1456. That Gutenberg was the printer of one of the Bibles, if not of both, is generally conceded, although his name is not found on any piece of printing which has been attributed to him. Unfortunately it is only by the aid of conjecture that we are able to link together the few facts we possess concerning the early presses at Mainz. It seems probable, however, that Gutenberg was ruined at the very moment of success through an action, brought against him by Johann Fust, for the repayment of loans advanced to him for the purpose of carrying out his projects.

The earliest book to contain particulars of the name of its printers and the date and place of printing was the *Psalmorum Codex* or *Mainz Psalter*, printed in 1457 at Mainz by Johann Fust and Peter Schœffer. Peter Schœffer had been an illuminator, and to his influence has been ascribed the beautiful initials, printed in two colours, with which the book is embellished. Of this majestic folio the library is in proud possession of the only known perfect copy. Side by side with it stands a copy of the second Psalter, printed in 1459, both of which are on vellum; and a copy of the third Psalter on paper, printed by Peter Schœffer alone in 1490.

Of the productions of the press or presses at Mainz with which the names of the three printers, Gutenberg, Fust and Schœffer, are associated, the library possesses no fewer than fifty examples, several of which are the only copies of which there is any record, notably, the German edition of the *Bul zu deutsch . . . der babst Pius II.*, printed in 1463 or 1464, which is distinguished as being the first printed book in which a title-page was employed. And the broadside *Schrift wider Graf Adolf von Nassau* of Diether von Isenburg, printed in 1462, of which only one other copy is known.

From Mainz the art of printing migrated to Strassburg, a city where Gutenberg appears to have made experiments as early as 1439, and where in, or before, 1460 Johann Mentelin had printed another great Latin Bible, a copy of which is to be found in the library. It also found its way to Bamberg, to Cologne, where

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Ulrich Zel, the disciple of Schœffer, was the first printer, to Augsburg, to Nuremberg, to Speier, to Ulm, and to forty-three other towns in Germany, where printing was carried on during the latter part of the fifteenth century by not fewer than 215 printers. By means of the examples of the various presses to be found on the shelves of the room, it is possible to follow the art step by step in its progress through Germany. Of the works printed by Pfister at Bamberg, the printer who employed the same type as that found in the thirty-six line Bible, only four books and part of a fifth are known to exist in this country, all of which are in Manchester, whilst our copy of his Latin edition of the *Biblia pauperum* is the only one known.

Though the printing press was born in Germany, the full flower of its development was first reached in Italy, at that time the home of scholarship. The first printers of Italy were two migrant Germans—Conrad Sweynheim and Arnold Pannartz—who set up their press in the Benedictine Monastery of Saint Scholastica, at Subiaco, near Rome, where many of the inmates were Germans. Here, between 1465 and 1467, they printed four books. In the latter year they removed from Subiaco into Rome, where a compatriot, Ulrich Han, was also just beginning to work. Han's first production was *Meditationes seu contemplationes*, of Turrecremata, the first illustrated book to be printed in Italy, of which the only known perfect copy is in this room. Of the works printed by Sweynheim and Pannartz, and enumerated in their famous catalogue of 1472, the library contains copies of every one save the *Donatus*, of which not even a fragment is known to have survived of the 300 copies recorded to have been printed.

The progress of the art in Italy between 1465 and 1500 was quite phenomenal. In 1469 John of Speier began to work in Venice. He was followed by Vindelin of Speier, and in 1470 by a Frenchman named Nicolas Jenson, whose beautiful roman type has never been surpassed and seldom equalled. Within the next five years printing was introduced into most of the chief towns

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of Italy, and before the end of the century presses had been established in seventy-three towns. In Venice alone not fewer than 151 presses had been started, and something approaching 2,000,000 volumes had been printed before the close of the fifteenth century—an output which exceeded the total of all the other Italian towns put together. These presses are well represented in the John Rylands collection, and it is possible in most cases to exhibit the first work produced by the printers. Of one specimen of early Venetian printing mention may be made; it is the first edition of *Il Decamerone* of Boccaccio, printed by Valdarfer in 1471. It is the only perfect copy extant, the rarity of which is attributed to its having formed part of an edition committed to the flames by the Florentines through the teaching of Savonarola. Of the early productions of the Neapolitan presses the library possesses many examples, several of which are the only known copies. The printers of Basle are well represented, as also are the printers of Paris, Lyons, and the other centres of printing in France and Holland and Belgium. The library possesses a very fine copy of *Epistolæ* of Gasparinus Barzizius, the first book printed in France by the three Germans, Gering, Krantz and Friburger, who, in 1470, at the invitation of two of the professors of the Sorbonne, in Paris, set up a press within the precincts of the college.

Turning to the shelves devoted to England, we find that of genuine Caxtons the library possesses fifty-five examples, of which thirty-six are perfect, and three are “unique”. The unique copies are: *The Four Sons of Aymon*, *Blanchardyn and Eglantyne*, and the broadside, *Death Bed Prayers*. It was in assisting Colard Mansion to print *The Recuyell of the Histories of Troye*, which Caxton had himself translated from the French of Raoul le Fèvre, that he learned the art of printing, as he tells us in his beautifully quaint epilogue to that work. The volume appeared in or about the year 1475, and was followed by *The Game and Playe of the Chesse*, which for many years was regarded as the earlier of the two, and also as the first book printed at Westminster. In 1476

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Caxton returned to England from the Low Countries, probably in consequence of the disastrous defeat of Charles the Bold by the Swiss in July of that year. He set up his press at Westminster within the precincts of the Abbey, and in the autumn of 1477 he published *The Dictes or Sayengis of the Philosophres*, the first book to be printed in England. From that year until the time of his death, in 1491, his press was never idle. Including the broadsides and new editions of certain works, his publications at Bruges and in England number about 100, in the printing of which eight different founts of type were employed. In addition to the works already enumerated, the library possesses of the rarer of the Caxtons one of the two only known copies of each of: *Malory's Morte Arthur*, the *Advertisement of pyes of two and three comemoraciōs of salisbury use*, *The Curial of Alayn Charetier*, and the *Propositio Johannis Russell*, with others less rare to the number, as already stated, of fifty-five.

Of the works printed by Wynkyn de Worde, Lettou, Machlinia, Pynson, Julian Notary and the Schoolmaster printer of St. Albans, the library possesses many examples, a fair proportion of which are believed to be unique. Of the early Oxford books there are nine, including the *Expositio Sancti Ieronimi in simbolo apostolorum* of Rufinus, with the date M.CCCC.LXVIII., a misprint for 1478, which, in consequence, has been put forward from time to time as the first book printed in England.

These are a few of the monuments of early printing which, to the number of 2,500, three-fourths of which were printed before 1480, are to be found upon the shelves of the Early Printed Book Room. The majority of them are remarkable for their matchless state of preservation.

THE
ALDINE
ROOM

Another noteworthy feature of the library is the collection of books printed at the famous Venetian press, founded by Aldus in or about the year 1494. The collection is considered to be the largest ever brought together, numbering as it does upwards of 800 volumes. These have been

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arranged, like the "Incunabula," in a room specially constructed for their accommodation. It is fitting that Aldus Manutius, or, as he afterwards styled himself, "Aldus Pius Manutius Romanus," should be thus honoured, for few men in his own, or indeed in any, age have done more for the spread of knowledge than this scholar-printer of Venice. His earliest aim seems to have been to rescue the masterpieces of Greek literature from the destruction ever impending over a few scattered manuscripts. The masterpieces of Latinity had, for the most part, been exhausted by his predecessors, and it was natural that some scholar and printer should turn his attention to the wide field offered by the Greek classics. As yet no one had seriously undertaken the task. In six cities only had Greek books been issued, at Brescia in 1474, at Vicenza in 1475 or 1476, at Milan in 1476, at Parma in 1481, at Venice in 1484 and 1486, and at Florence in 1488. Only one great Greek classic, "Homer," had been issued from the press when Aldus began to print. There was, therefore, an abundant field for Aldus to occupy, and to prove how well he occupied it it is only necessary to say that when he ceased his work Aristotle, Plato, Thucydides, Aristophanes, Euripides, Sophocles, Homer, Demosthenes, Æsop, Plutarch and Pindar had been given to the world, most of them for the first time. But to carry out his scheme he required ready access to manuscripts, and this, in all probability, was the consideration that induced him to settle at Venice. Venice, free, enlightened, already the great centre of printing, the repository of unpublished manuscripts, and the home of the refugee Greek scholars who would be capable of assisting Aldus in his enterprise, would naturally appear to him the place most suitable for the establishment of his press, and so from Venice proceeded that stream of Aldine editions which have always been prized by book-lovers.

The first productions of Aldus were the *Erotemata* of Laskaris, the *Galeommuomachia*, and *Musæi opusculum de Herone et Leandro*, all of which appeared in 1495. In the same year he issued the first volume of the folio edition of Aristotle, the

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work with which he inaugurated his great series of the Greek classics. In 1502 the *Tragædiæ* of Sophocles appeared, followed in 1518 by the first printed *Greek Bible*, of which Aldus was himself the projector and chief editor, though he did not live to see it completed, and in 1525 by the *editio princeps* of Galen. Aldus did not confine his attention to the Greek classics, though the achievements of his Latin press are not so distinguished as those of his Greek press. The year 1501 marks a real innovation in the art of typography which Aldus effected. The famous italic type which he first employed in the *Vergil* of 1501 is said to be a close copy of the handwriting of Petrarch. It was cut for the printer by Francesco Raibolini, and it is so fine and close as to be ill-suited to the large page of the folio or quarto. Accordingly, Aldus began to make up his sheets into a size that could easily be held in the hand and readily carried in the pocket. This new type allowed him to compress into the small dainty format, by which the press of Aldus is best remembered, as much matter as the purchaser could heretofore buy in a large folio. The public welcomed the innovation, which not only meant reduction in size, but considerable reduction in price. The result was a wide diffusion of books and the popularisation of knowledge at which Aldus aimed. The *Vergil* of 1501 was followed in the same year by *Horace* and *Petrarch*. It is perhaps of interest to remark that the three earliest books to be printed in the type said to have been copied from the handwriting of Petrarch were the two favourite authors of Petrarch, Vergil and Horace, and his own sonnets. In 1499 Aldus published the most famous of Venetian illustrated books, the *Hypnerotomachia Poliphili*, the wood engravings of which are supposed to have been designed by Giovanni Bellini.

After the death of Aldus, which occurred in 1516, the business of the press was carried on by his father-in-law, Andrea Torresano of Asola, and his two sons, by Paolo Manuzio, the son of Aldus, whose enthusiasm for Latin classics equalled that of his father for Greek, and by Aldus Junior, the son of Paolo and the grandson of Aldus. In this way the printing establishment founded

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by Aldus continued in active operation until 1597, a period of 102 years.

In addition to the collection of genuine Aldines which the library possesses, many of which are printed on vellum, whilst many others are large paper copies, there are a considerable number of counterfeit Aldines. The fame of the Aldine italic must have spread over Europe with extraordinary rapidity, for in the same year that Aldus issued his *Vergil* (1501) a forgery of it was published in Lyons. Aldus complained bitterly of the constant forgeries to which his works were subjected, and by means of public advertisement warned his customers how they might distinguish the forgeries from the genuine Venetian editions. Upwards of 100 of these forgeries are shelved by the side of the genuine copies.

THE BIBLE ROOM

Not less remarkable than the "Incunabula" and the "Aldines" are the Bibles that have been brought together in the Bible Room, comprising, as they do, copies of all the earliest and most famous texts and versions, together with the later revisions and translations, from the Mainz edition of the Latin Vulgate of 1455 to the Doves Press edition of the Authorised Version, which was completed in 1905. Indeed, the Bible collection may be looked upon as the complement of the other collections, since, between the printing of the first and the last Bibles—an interval of four centuries and a half—it shows the progress and comparative development of the art of printing in a manner that no other single book can.

As the art of printing made its way across Europe, the Bible was generally the first, or one of the first, books to be printed by many of the early printers. Some half-dozen folio editions of the Bible in Latin and in German, and two great Latin Psalters had appeared in type before a single volume of the classics had been dealt with in a similar way.

The earliest printed Bibles were of the Latin Vulgate. Of this version alone upwards of 100 editions had appeared before

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the close of the fifteenth century. The most important of these editions, to the number of fifty, are to be found in the Bible Room. There are the two first printed Mainz editions, with which the name of Gutenberg is associated; the first Strassburg edition, printed by Mentelin between 1459 and 1460; the first dated Bible, printed by Schœffer at Mainz in 1462, and on vellum; the three editions printed by Eggestejn at Strassburg in 1466; the Bible printed by the "R" printer, probably at Strassburg, in 1467; the first Bible printed at Rome by Sweynheym and Pannartz in 1471; the first quarto edition printed by John Peter de Ferratis at Piacenza in 1475; the first edition printed in Paris, by Gering, Krantz and Friburger, in 1476; three editions printed in 1476 by Moravus of Naples, Jenson of Venice, and Hailbrun of Venice, respectively, all of which are on vellum; the first octavo edition printed by Froben of Basle in 1491; and the most important of the editions of the sixteenth and later centuries.

The collection also includes the four great Polyglots printed at Alcala (Complutum), Antwerp, Paris and London. The *Antwerp Polyglot* is De Thou's large-paper copy, bearing his arms, whilst the *London Polyglot*, also a large-paper copy, bears on its binding the arms of Nicolas Lambert de Thorigny.

The Greek texts comprise the Aldine princeps of the Septuagint of 1518, the five editions of the Erasmian Testament of 1516 to 1542, facsimiles of the principal codices, and a group of the finest and most valuable editions, from that of Strassburg of 1524-26 down to the revised text of Westcott and Hort, issued in 1881.

Of the Hebrew texts there are: the Soncino printed portions of 1485, the Bologna Pentateuch of 1482, the Naples edition of 1491, the Brescia edition of 1494, and a long series of successive editions down to and including the current editions of Ginsburg and Kittel.

The translations into German include seven editions printed before 1484, the rare first New Testaments of Luther, issued in



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September, and December, 1522, and his incomplete Bible of 1524, printed on vellum.

In French there are, among others : the Lyons editions of 1475 and 1500, Vérard's Paris edition of 1517, three editions of Olivetan's translation, of which the first is of 1535, and Calvin's revision of the same, printed at Geneva in 1565.

In Italian there are : the first edition printed at Venice in 1471, containing six engravings illustrating the story of the creation, which are found in no other copy ; the Malermi edition, also of 1471, and a number of other rare editions.

Of the other older translations there are : the Icelandic of 1584, the Danish of 1550, the Basque of 1571, the Bohemian of 1506, the Dutch of 1528, the Scottish Gaelic of 1690, the New England Virginian of John Eliot of 1661-63 and 1680-85, the Polish of 1563, the Slavonic of 1581, the Spanish New Testament of 1543, the Spanish Bible of 1553, the only known complete copy of Salesbury's Welsh New Testament of 1567, Morgan's Welsh Bible of 1588, the Manks Bible of 1771-73, the Chinese Bible printed at the Serampore Mission Press in 1815-22, which preceded the translation of Dr. Morrison, and others too numerous to be specifically mentioned. Before turning to the English Bibles it is perhaps of interest to remark that in the Psalter of Giustiniani in five languages, printed at Genoa in 1516, is to be found, in a long Latin note on the nineteenth psalm, the first life of Columbus, in which are given some important particulars of his second voyage along the coast of Cuba.

That brings us to the English section, which fully illustrates the history of the English Bible from Wiclif to the present day.

It is a matter of surprise to most people when they learn for the first time that the presses of Caxton and of his successors had been in operation nearly fifty years before a single chapter of the Bible, as such, had appeared in print in the English language. It is true that Caxton, in his English version of the *Golden Legend*, had printed in 1483 nearly the whole of the Pentateuch and a great part of the Gospels, under the guise of lives of Adam,

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Abraham, Moses, the Apostles and others, and that in the same year, in *The Festival* of John Mirk, he printed some Scripture paraphrases, but they are all mingled with so much mediæval gloss that, though they may have been read in the churches, they were never recognised as the Holy Scriptures. They were, however, the nearest approaches that the English people made to a printed Bible in their own tongue until the year 1525.

It is also true that many copies of the Bible and of the New Testament, translated into English by Wiclif and his followers, were scattered throughout the country in manuscript,¹ and had given educated people and persons of quality a taste for the volume of Holy Writ. But such was the attitude of the Church of that day towards the circulation of the Bible in the language of the country, when it was declared to be a dangerous thing to place the Bible in the hands of the common people, that Caxton adopted a prudent, business-like course, and printed only such books as were likely to be allowed to circulate in peace.

It was not until 1523 that any serious attempt was made to give to the people of England the printed Bible in their own tongue. In that year William Tindale, under the influence of reflections growing out of circumstances of his life at Oxford, Cambridge and Little Sodbury, contemplated the translation of the New Testament into English, as the noblest service he could render to his country. Happening one day to be in controversy with one of the reputed learned divines of his day, he was led to give utterance to the declaration with which his name will ever be associated: “. . . *If God spare my life, ere many years I will cause a boy that driveth the plough to know more of the Scriptures than thou dost*”. He went to London in the hope of finding a sympathetic patron in the person of the Bishop of London (Cuthbert Tonstall), under whose protection he might carry out his project. He was forced, however, slowly to the conclusion that not in England, but amid the dangers and privations of exile should the English Bible be produced. After a short residence

¹ A dozen such manuscript copies are in the library.

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in London he crossed to Hamburg, there completed his translation of the New Testament from the original Greek, probably with the aid of Erasmus's Latin version of 1518, and Luther's German version of 1522. He then proceeded to Cologne to arrange for the printing, probably at the press of Peter Quentell. The work had not proceeded far when the Senate of Cologne were persuaded to issue an order prohibiting the printing. Before the order could be carried into effect Tindale took flight to Worms, where the enthusiasm for Luther was at its height, providing him with a safe retreat. Once at Worms, the work commenced and interrupted at Cologne was continued and finished. We have no evidence that the edition commenced at Cologne was ever completed. If it were, as some writers contend, then another edition in octavo must have been simultaneously issued, and large consignments were without delay smuggled into England. This "*invasion of England by the Word of God*," which Cardinal Wolsey did everything in his power to prevent, commenced early in the year 1526, probably in the month of March. In that same year the Testament was publicly and vigorously denounced by Bishop Tonstall at Paul's Cross and burned. It was publicly burned a second time in May, 1530.

So rigorously was the suppression of this first *New Testament* carried out that only one small fragment of the Cologne quarto edition, and two imperfect copies of the Worms edition in octavo, have survived. The former is preserved in the British Museum, one of the latter is in St. Paul's Cathedral Library, whilst the other is in the Baptist College at Bristol. We have, perforce, to be content with a facsimile of the Bristol copy on vellum, the more perfect of the two octavos, made by Francis Fry, and a facsimile of the quarto fragment by Professor Arber.

Of the first revision of Tindale's Testament, printed at Antwerp in 1534, we possess a fine copy, and of the octavo edition of 1536, "yet once agayne corrected," the edition that appeared in the identical year of Tindale's martyrdom, we possess the only known perfect copy. From this point the library is rich in the

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numerous editions of Tindale's Testament. Having completed and issued his New Testament, Tindale settled down to the study of Hebrew in order to qualify himself for the translation of the Old Testament. In 1527 he took refuge in Marburg, where, in the intervals of study, he found time to issue his two most important controversial works, which constituted his manifesto. Early in 1530 his translation of the *Pentateuch*, made direct from the original Hebrew, with the aid of Luther's German version, was ready for circulation. Of this interesting volume there is a copy of the edition 1530-34, with all the marginal glosses intact; with perhaps one other exception, these are usually cut away, as ordered by the Bishop, at least, the "*most pestilent*" of them. The reason for this order is quite obvious from a glance at the pages of the volume.

Of the first complete Bible printed in English, edited by Miles Coverdale, and printed probably at Zurich, there are two copies, both slightly defective, as are all the known copies; of the second edition in quarto of the same version, issued at Southwark in 1537, our copy is the only perfect one known. Of the "Matthew Bible" of 1537, edited by John Rogers, an intimate friend of Tindale, and the first martyr in the Marian persecution, who issued it under the assumed name of "Thomas Matthew," we have the copy which formerly belonged to George III. Copies of the following versions are also to be found upon the shelves: "Taverner's Bible" of 1537; the "Great Bible" of 1539; "Cranmer's Bible" of 1540; "Becke's Revision of Matthew's Bible" of 1549; the "Genevan Testament" of 1557, which formed the groundwork of the "Genevan Bible" of 1560, and was the first Testament to be printed in Roman type, and the first to show verse divisions; the "Genevan Bible" of 1560, the earliest English Bible to be issued in a handy and cheap form. It obtained speedy and permanent popularity, and although never formally recognised by authority, for three generations maintained its supremacy as the Bible of the people. Between 1560 and 1644 at least 140 editions were called for. The "Bishops'

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Bible" of 1568 and 1572; Tomson's revision of the "Genevan Testament" of 1576; the earliest English Bible printed in Scotland by Arbutnot and Bassandyne in 1576-9; the "Rhemes Testament" of 1582, which is the first Roman Catholic version of the New Testament printed in English; Fulke's refutation of the arguments and accusations contained in the "Rhemes Testament" of 1589; the "Doway Bible" of 1609-10; the "King James' Bible," commonly called the "Authorised Version" of 1611; the "Cambridge Standard Edition" of 1762; the "Oxford Standard Edition" of 1769; and the later revisions, with copies of numerous intermediate editions of the various versions enumerated, furnishing a complete view of the history of the English text of the Bible.

THE GREEK AND LATIN CLASSICS

On the classical side the library is pre-eminently rich, with its remarkable series of early and fine impressions of the Greek and Latin classics, which, with few exceptions, still retain the freshness they possessed when they left the hands of the printers 400 years ago. Incidental reference has been made already to the Vergils, of which there are seventeen editions printed before 1480. Even more conspicuous is the collection of early Ciceros, numbering seventy-five works, printed before 1500, of which sixty-four are earlier than 1480. The value of such a series, apart from typographic considerations, as aids to textual criticism is obvious enough, since it represents so many precious manuscripts, some of which have since perished. Such was the feverish activity of the early printers that the editors in some cases did not scruple to hand over to the compositors the actual original manuscript from which their edition was taken after they had scribbled upon its margins their corrections, emendations and conjectural readings. The famous Ravenna codex of Aristophanes was actually used in this way.

The Ciceros include all the early editions of the *Officia*, from that of Mainz, printed in 1465, to the Naples edition of 1479; six separate editions of *De oratore*, from 1465 to 1485; five of the *Orationes*, anterior to 1474; ten of the *Epistolæ ad familiares*,

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earlier than 1480; the *Opera philosophica* of 1471; and several impressions of minor works of great rarity. Of Horace there are eight editions prior to 1480, including the rare first edition printed at Venice, probably in 1470. Of Ovid there are the editions of Bologna of 1471, of Rome of 1471, of Venice of 1474, of Parma of 1477, Vicenza of 1480, and numerous early editions of the separate works, including the first edition of *De arte amandi*, printed at Augsburg in 1471, and the only known copy of Churchyard's English translation of *De Tristibus* of 1578. Of Livy there are eight fifteenth-century editions, including the first, printed at Rome in 1469, and that of 1470. Of Pliny's *Historia naturalis* there are seven editions before 1500, including the first, printed at Venice by John of Spire in 1469, a magnificent copy on vellum of the Rome edition of 1470, and an equally magnificent copy of Landino's Italian translation, printed at Venice by Jenson in 1476. Indeed, with scarcely an exception, the collection contains not only the first, but the principal editions of such Latin authors as Cæsar, Catullus, Quintus Curtius, Lucan, Lucretius, Martial, Quintilian, Sallust, Seneca, Suetonius, Tacitus, Terence. Of the Greek writers there are the only known copy of the first Greek text ever printed—an edition of the *Batrachomyomachia*, printed at Brescia by Thomas Ferrandus about 1474; the Florentine Homer of 1488; the Milan editions of Theocritus and Isocrates, both printed in 1493; the Milan Æsop of 1480; the Venetian Plautus of 1472, and the long series of Aldines to which reference has been made already. The later presses, such as those of Bodoni, Didot and Baskerville and the modern critical editions are also very fully represented, together with all the facsimiles of the famous codices which have been issued within the last few years.

THE
ITALIAN
CLASSICS

Of the great masters of Italian literature the library possesses a considerable collection. The Dante section alone numbers some 5,000 volumes, and is specially rich in early editions of the *Divina Commedia*. There are: two codices; the

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three earliest printed editions of 1472, issued respectively at Foligno, Jesi and Mantua ; two copies of the Florentine edition of 1481, with Landino's commentary, one of which contains the twenty engravings said to have been executed by Baldini in imitation of Sandro Botticelli, and eight other editions of the fifteenth century ; a large number of editions of the sixteenth and the succeeding centuries, including the Aldine edition of 1502, on vellum, and a large number of critical works. The collection of Boccaccio's *Il Decamerone* consists of eight fifteenth-century editions, including the only known perfect copy of the *editio princeps*, printed at Venice by Valdarfer in 1471, and a long series of the sixteenth century and later editions. Of the other works of Boccaccio there are many of the early and much prized editions. There is a vellum copy of the French translation of *De Mulieribus claris*, printed by Vérard of Paris in 1493. Also the extremely rare edition of the *Teseide*, printed at Ferrara in 1475, and Pynson's two editions of the *Fall of Princes*, translated by John Lidgate, and printed in 1494 and 1527. Of the various works of Boccaccio's friend, Petrarch, there is an equally large number of early editions, including the first edition printed at Venice in 1470, that rarest of all editions printed by Laver of Rome in 1471, and eleven other editions printed before 1486. Of Ariosto there are twenty-five editions of his *Orlando furioso* anterior to 1585, including the first edition of 1516 printed at Ferrara, the rare Venetian editions of 1527 and 1530, the Ferrara edition of 1532—the last which was edited by Ariosto himself, the Roman edition of 1543, and the "Giolito edition" of the same year. Many other names could be mentioned, but these must suffice.

THE ENGLISH CLASSICS

The department of English literature is remarkable for its richness. It is not possible to do more than mention a few names, and therefore the extent of the collection must not be estimated by the limited number of works to which reference is made. Of Shakespeare there are the four folios

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printed in 1623, 1632, 1664 and 1685 respectively. The first folio is interesting as being the actual copy used by Theobald in the preparation of his edition of the poet's works, which was issued in 1733. It was purchased by George Steevens in 1754 for the modest sum of three guineas. Of even greater interest than the first folio is the copy of "Mr. Shakespeare's *Sonnets*," printed in 1609, consequently during the lifetime of the poet, upon the title-page of which is a contemporary mark in manuscript, "5d.". The copy of the edition of the plays edited by S. Johnson and G. Steevens in 1793 is Steevens' own copy, which he himself enriched by the insertion of some thousands of engravings, many of which are of extreme rarity. Chaucer, the father of English poetry, is represented by all the earliest editions, commencing with that printed by Caxton in 1478. Gower's *Confessio Amantis* of 1483 is there, with Spenser's *Faerie Queene* of 1590-96, and his very rare *Amoretti* and *Epithalamion* of 1595; Milton's *Paradise Lost* in six editions of 1667 to 1669; his *Comus*, 1637; *Lycidas*, 1638; the *Poems: both English and Latin*, 1645; the first edition of Walton's *Compleat Angler*, 1653; Bunyan's *Pilgrim's Progress*, 1678; *Pilgrim's Progress; second part*, 1684; *The Holy War*, 1682; his first published book—*Some Gospel Truths Opened*, 1656, and several other works of the sturdy Puritan in the form in which they first made their appearance. Of *Pierce Plowman* there is a vellum copy printed in 1550; Burton's *Anatomy of Melancholy*, 1621; Drayton's *The Owle*, 1604, and *Polyolbion*, 1613; Ben Jonson's *Works*, 1616; Sir Thomas More's *Works*, 1557; his *Utopia*, 1551; the Earl of Surrey's *Songes and Sonettes*, 1567, and a long series of the original editions of other great classics of England, including a large number of the smaller pieces of Elizabethan literature. On the modern side there is a remarkable collection of the original issues of the works of Ruskin and Tennyson amongst others too numerous to mention, together with the modern critical literature.

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VOYAGES AND TRAVELS

In the room known as "The Map Room" there are a number of early maps and atlases, amongst which may be mentioned Saxton's *Atlas of England and Wales* of 1579, Blaeu's *Atlas Major*, 1662, in eleven volumes folio, and a very extensive series of the early voyages and travels, including such collections as Hakluyt, De Bry, Purchas, Smith, Cook, Bougainville and Clark, together with the more modern works of geographical science.

HISTORY

The student of history will find the library well equipped in the matter of the great historical collections, such as: Rymer, Rushworth, Montfaucon, Muratori, the "*Monumenta Germaniæ historica*," "*Le Recueil des historiens des Gaules*," "*Gallia Christiana*," "*Les Documents inédits sur l'histoire de France*," "*Commission Royale d'histoire de Belgique*," "*Chroniken der deutschen Städte*," the various "*Collections des mémoires relatifs à l'histoire de France*," the Rolls Series of "*Chronicles and Memorials*," and of the "*Calendars of State Papers*," the Reports of the "*Historical Manuscripts Commission*," the "*Acta Sanctorum*" of the Bollandists, the collections of Wadding, Manrique, Holstenius-Brockie, the principal editions of the mediæval chroniclers, together with the publications of the most important of the archæological and historical societies of Europe, and the principal historical periodicals of this and other countries. The collection of pamphlets, numbering upwards of 10,000, is of extreme importance, especially for the Civil War, the Popish Plot, the Revolution of 1688, the Non-Juror Controversy, the Solemn League and Covenant, for English politics under the first three Georges, and, to a lesser extent, for the French Revolution. The few titles mentioned are only intended to indicate the wide scope of the library, covering as it does the whole field of history, from the ancient empires of the East, through the Greek and Roman periods, down to the present day. The topographical and genealogical collections should be mentioned as of importance. Every effort is being used to make this department of the library still

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more efficient to serve the requirements of the students and research workers who resort to it.

THEOLOGY Theology occupies a prominent place in the library
AND
PHILOSOPHY by reason of the special character that was impressed upon it from its inception. The original intention of the founder was to establish a library, the chief purpose of which should be the promotion of the higher forms of religious knowledge. It is true that the scope of the institution was enlarged by the purchase of the Althorp collection, but in their selection of the 30,000 volumes that have been acquired since 1899, the authorities have steadily kept in view the founder's original intention. As a result, the student of theology, whether in church history, textual criticism, dogmatic theology, liturgiology or comparative religion, will find that full provision has been made for him.

Sufficient has been said elsewhere about the Biblical texts, but it may not be without interest to make incidental mention of a few of the rarer works in patristic and scholastic theology, liturgiology and other sections. There are fourteen works of St. Thomas Aquinas, all printed before 1480; thirty editions of St. Augustine, ranking between 1467 and 1490; seven editions of St. Chrysostom anterior to 1476; two editions of the *Epistolæ* of St. Cyprian, printed in 1471; ten editions of various works of St. Jerome printed before 1500, and copies of the Benedictine editions of the Fathers, mostly on large paper. The collection of early Missals and Breviaries is noteworthy: there are nineteen printed Missals, beginning with that of Ulrich Han of Rome, printed in 1475 on vellum, and ending with that printed by Giunta at Venice in 1504, including the famous Mozarabic Missal of 1500, printed by command of Cardinal Ximenes, and the two Sarum Missals on vellum, printed by Richard Pynson in 1500 and 1504. There are eight Breviaries printed before 1500, of which six are on vellum, including the rare Mainz edition of 1477, and the Ambrosian Breviary of 1487. There are also a number of the early sixteenth-century editions, including the copy of the

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Sarum Use on vellum, printed in 1508 by Richard Pynson. The *Codex liturgicus ecclesiæ universæ* of Assemanus, 1749-63, is upon the shelves, together with a set of Mansi's *Sacrorum conciliorum nova et amplissima collectio*. Of the *Book of Common Prayer* the series of editions is both long and interesting, including two of the first printed editions, issued in London in 1549, and the rare quarto edition printed at Worcester in the same year, followed by all the important revisions and variations. There are a number of the early Primers, and about fifty editions of the dainty books of Hours printed in the fifteenth and sixteenth centuries. The works of the reformers are well represented, with a large number of Martin Luther's tracts, including the original edition in book form of the famous *Theses* against the system of indulgences, printed in 1517, and affixed by him to the gate of the University of Wittemberg, and his *Deudsch Catechismus* of 1529; a number of the earliest printed works of Erasmus, Ulrich von Hutten, Philipp Melanchthon, Girolamo Savonarola, Ulrich Zwingli, William Tindale, John Frith, William Roy, Miles Coverdale, Jean Calvin, including *The Catechisme* of 1556, and the first edition of the *Actes and Monuments* of John Fox. The great devotional books, such as: St. Augustine's *Confessions*, the *Imitatio Christi*, the *Speculum Vitæ Christi*, Hylton's *Scala perfectionis*, the *Ars Moriendi*, and the *Ordinary of Christian Men*, are all to be found in the earliest and in the later editions of importance. In philosophy, the ancient, the mediæval and the modern schools are fully represented, including the latest and best works in experimental psychology, and in the psychical sciences.

HISTORIC BOOKS

The library possesses a large number of books which have an interest in themselves as coming from the libraries of such famous collectors as De Thou, Grolier, Thomas Maioli, Canevari, Marcus Laurinus, Comte d'Hoyrn, Duc de la Vallière, Loménie de Brienne, Diane de Poitiers, Pope Sixtus the Fifth, Michael Wodhull, Cardinal Bembo and others. The copy of the work of Henry VIII., *Assertio septem sacra-*

THE JOHN RYLANDS LIBRARY.

mentorū adversus M. Lutherum, for which he received the title "Defensor Fidei," is one of the very few copies printed on vellum for presentation. The copy here referred to was presented to Louis II., King of Hungary, and bears an inscription in King Henry's handwriting, "Regi Daciæ". On the binding are the arms of Pope Pius VI. The Aldine edition of Petrarch of 1501 is from the library of Cardinal Bembo, and contains notes and marginalia in his handwriting. The copy of the first edition of *Epistolæ obscurorum virorum*, the tract which caused so great a stir at the time of the Reformation, belonged to the reformer, Philipp Melancthon, and contains his autograph. Martin Luther's *In primum librum Mose enarrationes*, 1544, has upon the title-page an inscription in Hebrew and Latin in Luther's handwriting, presenting the book to Marc Crodel, Rector of the College of Torgau. The Bible which Elizabeth Fry used daily for many years is full of marks and comments in her own handwriting. The markings are of extreme interest, revealing, as they do, the source of her inspiration, strength and comfort. The Bible from Hawarden Church, recently acquired, is of interest as being the identical copy from which the Right Hon. W. E. Gladstone frequently read the lessons in the course of divine service between the years 1884 and 1894. The original manuscript of Bishop Heber's hymn, "*From Greenland's Icy Mountains*," is in the library, bearing the pencil note, "A hymn to be sung in Wrexham Church after the sermon during the collection". The *Valdarfer Boccaccio*, to which reference has been made already, came into notoriety at the sale of the Duke of Roxburghe's books in 1812, when it realised the sum of £2,260. It was in honour of the sale of the volume that the Roxburghe Club was founded. The copy of the Glasgow *Æschylus* of 1759 has bound up with it the original drawings of Flaxman, and is clothed in a binding by Roger Payne, which is always spoken of as his masterpiece. Such are a few of the many books with a personal history which the library contains.

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FAMOUS BINDINGS

If the books themselves excite interest and admiration, not less striking is the appropriateness, and often the magnificence, of their bindings. Of the many specimens in the library illustrating the history of the art from the fifteenth century to the present day, we need only refer to the productions of the great artists who worked for Francis I., Grolier, Maioli, Canevari, Laurinus, Henry II., Diane de Poitiers, Charles IX., Henry IV., Marie de Medicis, Lamoignon, De Thou, Loménie de Brienne, Colbert, Louis XIV., Louis XV., Madame de Pompadour, James I., Charles I. and Thomas Wotton—who has come to be known as the English Grolier—as figuring in the collection, with examples of the work of Clovis Eve, Nicolas Eve, Padeloup, Le Gascon, the two Deromes, Mearns, the English masters of the seventeenth century, whose names unhappily have been forgotten, and of Roger Payne, the man who by native genius shines out among the decadent craftsmen of the late eighteenth century as the finest binder England has produced. The library possesses quite a large collection of Payne's bindings, including the Glasgow *Æschylus* in folio, a binding which was considered by his contemporaries as his finest work, and the unfinished Aldine Homer, which he did not live to complete. Several of Payne's bills are preserved in the library. They are remarkable documents, containing in many cases interesting particulars as to his methods of workmanship. The tradition of fine binding which Roger Payne had revived was continued after his death by certain German binders, Kalthoeber, Staggemier and others who settled in London; also by Charles Lewis and Charles Hering, who especially imitated his manner, but lacked the original genius of Payne and his delicacy of finish. Many specimens of the work of these successors of Payne are to be found scattered throughout the library. We may perhaps permit ourselves to refer to one piece of Hering's work which, more than any other, enables us to draw a comparison between his work and that of Payne. It is the Aldine Homer left by Payne in an unfinished state. The second volume was entrusted by Lord Spencer to Hering, evidently with instructions

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to match the work of Payne. A careful comparison of the two volumes reveals the interesting fact that Hering did not use Payne's tools, but evidently had others cut to match them. These lack the delicacy of design of the early tools, and indeed the forwarding and finishing throughout will not bear comparison with the work of the master hand of England's greatest binder.

We have already greatly exceeded the number of pages we had allotted to ourselves for the purpose of this hurried glance at the contents of the library. And yet only the fringe of a few of the most important collections has been touched, whilst many sections of the library have had to be passed over entirely.

Much might have been written about the large and growing collection of "unique" books, that is to say, printed books of which the only known copy is in the possession of the library, but we must content ourselves with this passing reference to it. Of books printed on vellum the collection numbers upwards of 300, many of which are of extreme rarity and also of great beauty. The ornithological collection includes the magnificent works of Audubon, Gould and Dresser. The botanical works range from the Latin and German editions of the *Herbarius*, printed at Mainz in 1484 and 1485, to Sander's *Reichenbachia* of 1888-94, including the original or best editions of Gerard, Parkinson, Curtis, Jacquin, etc. The art section comprises many of the great "galleries," a complete set of the works of Piranesi, a set of Turner's *Liber studiorum* in the best states, and so forth. There are a number of very fine "extra illustrated" works, such as *Rapin's History of England*, in twenty-one folio volumes, *Pennant's Some account of London*, in six volumes, *Clarendon's History of the rebellion and civil wars in England*, in twenty-one volumes, *Chalmer's Biographical Dictionary*, in thirty-two volumes. There is a complete set of the astronomical works of Hevelius, seldom found in a condition so perfect. The bibliographer will find a very extensive collection of working tools, especially rich in works dealing with the history of the early presses. The students of Greek and Latin palæography will find a collection of from 200 to 300 works

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dealing with their subjects, including facsimile reproductions of many of the great codices. In the periodical room some 200 of the leading English, American and Continental periodicals in theology, history, philosophy and philology are regularly made available to readers.

The library has so many sides and contains such a wealth of rare and precious volumes which merit extended notice, that to do justice to the magnificence of any one of the sections would require a volume of considerable length. We venture to hope, however, that in these hurriedly written and necessarily discursive pages we have succeeded in conveying some idea of the importance of the library, which already is attracting scholars from the Continent and from America, and of which Manchester people are justly so proud.

DESCRIPTION OF THE BUILDING

THE special requirements of the building, which were necessary in order to fulfil generally the intention of the founder, dictated, to a very considerable extent, its general style and conformation.

The form and style selected was that of a college library in the later Gothic, but the scope of the undertaking was obviously more extensive than that of any known example. There were special requirements to be fulfilled which college libraries do not include. In the first place, a very large number of books had to be accommodated—provision was to be made for 100,000 volumes. Three large rooms had to be provided, one specially near the entrance for the purpose of lectures, and two smaller rooms for council and committee purposes. A suite of rooms for the librarian, near the entrance, and in close communication with the principal library. Rooms for unpacking, and the other necessary offices and workrooms. A caretaker's house, detached from, but in close communication with the library. Accommodation for the engines and dynamos for electric light, residences for the engineers and an extensive basement for hot-water warming, ventilation and storage.

It was urged upon the architect that the vestibule should be of very considerable size and importance, and the main staircase ample and imposing. A further obvious requirement was that the building should be made, as far as possible, fireproof. Though when it was designed there was no idea that the collection of books would be of so high a value as that to which, by the



THE MAIN STAIRCASE



DESCRIPTION OF THE BUILDING.

purchase of the Althorp Library it attained, it seemed desirable that risks from fire should be, as far as possible, minimised ; and owing to the close proximity of large warehouses, the situation suggested an element of danger to the fabric and its contents. Stone-vaulting, especially if the usual timber weather-roof can be dispensed with, is as safe a mode of building as can be used. As the position made it impossible that any but the steepest roof could be rendered visible, and there was therefore no loss of architectural effect involved, timber roofs were omitted over almost the whole of the building. The stone-vaulting has been covered with concrete, brought to a level and then covered with asphalt.

Another condition which had to be taken into account was the existence of ancient lights on almost all sides of the site. This consideration to a large extent dictated the general conformation of the building. The most important lights being opposite to the main front, the more lofty features, the high towers, are set back at a considerable distance from the frontage line, resulting in securing architectural character out of a mere practical necessity, and for the same reason the side walls of the boundary lines are generally kept low.

Such were the conditions under which the architect had to work, and in the estimation of those competent of expressing an opinion upon the subject, Mr. Basil Champneys has succeeded in designing a building, than which no finer has been erected in this or in any other country during the present generation.

Nine years was the library in building, but the cause of the delay is not far to seek when once within its walls. It is so large and so very elaborately decorated, and the internal fittings are so perfect of their kind, that even a period of nine years seems none too long for the completion of such a work. It is not too much to say, that stone-mason, sculptor, metal-worker and wood-carver have conspired, under the direction of the architect, to construct a casket in every way appropriate to the priceless collection of treasures which it was intended to enshrine.

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CLOISTERED CORRIDORS

The principal and only conspicuous front of the site faces Deansgate, one of the chief thoroughfares of Manchester ; and on either side the site is bounded by two narrow streets—Wood Street and Spinningfield—both containing buildings of considerable height. With a view to obtain adequate daylight for the library itself, to avoid unnecessary interference with the rights of adjoining owners, and to secure quiet, the library is placed on the upper floor, some thirty feet from the pavement level, and is set back about twelve feet from the boundary line at the sides. On the lower floor on either side a beautiful stone-vaulted cloistered corridor, which gives access to the ground-floor rooms, occupies the remaining space, and is kept low, some nine feet internal height, so as to allow of ample windows above it for lighting the ground-floor rooms, which are about twenty-one feet high.

VESTIBULE

The main entrance is from Deansgate, and the whole of the front is occupied by a spacious stone-vaulted vestibule, the ceiling of which is carried on shafts. These are placed at unequal intervals, the greatest width being given to the central passage. Above part of the vestibule are placed the librarian's rooms. The vestibule floor is considerably below that of the ground-floor rooms, and a short flight of wide steps leads up the centre, and parts towards left and right, leading to the ground-floor level, and giving access to the cloistered corridors, whence the ground-floor rooms are entered.

MAIN STAIRCASE

From the vestibule level stairs on either side descend to lavatories in the basement. The basement may also be reached from the ground-floor landing. A wide staircase leads to the first floor, giving immediate access to the librarian's rooms and to the main library. This staircase is crowned by a lantern, contained in the octagonal tower on the left side of the main front, around which a narrow gallery runs. It is stone-vaulted throughout, the height from vestibule floor to top of lantern being fifty-



THE EAST CLOISTER



DESCRIPTION OF THE BUILDING.

nine feet. The staircase leads into a vestibule opening to the library. This vestibule occupies one of the larger towers, and the vaulted ceiling is some fifty-two feet from the first floor.

GROUND FLOOR

The ground floor contains one large conference or lecture room, one smaller conference room and the council chamber, which occupy the portion of the building under the library nearest to Deansgate. These rooms are panelled in oak and have ceilings of modelled plaster. Behind these, the ground floor is divided by a vaulted cross corridor, which gives access to two large rooms in the rear of the main building, still under the library. These rooms, which are in communication, and around which a gallery runs, are fitted and shelved to give accommodation for about 40,000 volumes. In addition to the shelving accommodation they provide a welcome retreat for students engaged in special research work, to whom freedom from interruption is a boon.

Behind these rooms, and in communication with them, and with a hydraulic lift running from the basement to the upper floors, are receiving and packing rooms, connected with the cart entrance from Wood Street, and these again communicate with a basement coextensive with the main buildings. Behind is a large chamber on the basement level, in which are placed the engines and dynamos for the electric lighting.

LIBRARY FLOORS

On the first floor, with direct access from the main staircase and with a door opening into the library, is the librarian's department, consisting of a small vestibule and two rooms. These rooms have modelled plaster ceilings divided by oak ribs, and are fitted throughout in oak and bronze.

The library consists of a central corridor, twenty feet wide and 125 feet long, terminating in an apse at the end farthest from Deansgate. These together give an extreme length of 148 feet. The central hall is forty-four feet from the floor to the vaulted ceiling, and is throughout groined in stone. It is divided into

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eight bays, one of which is on one side occupied by the main entrance, while the rest open into reading recesses.

There are, therefore, on this floor fifteen recesses, or studies, occupied by book-cases. Coextensive with the end bay on either side are projections to the limits of the boundary of the site, which form, as it were, transepts to the building. On the Wood Street side the space obtained by this projection is added to the recess, and gives on both floors increased space for books of reference. On the Spinningfield side the extra space forms separate rooms, that on the lower level being the "Map Room," and that on the higher containing the "Early Printed Book Room". The recess opposite to the main entrance gives access to a cloak-room, and to a separate room of considerable size, the "Bible Room". Above this, in the octagonal lantern of the tower, is the "Aldine Room". The apse at the end is lined with book-cases, and adjoining it is, on the one side, the entrance to the lift-room and the "Periodical Room". The latter is a stone-vaulted and panelled chamber, beneath which are various work-rooms, with staircase leading to the lower floors, and a service lift. On the other side of the entrance to the apse is a sink-room and a spiral staircase for attendants. Two staircases, one at either end of the main library, lead from the lower to the upper floor. The upper or gallery floor is arranged on somewhat similar lines to the lower. A gallery runs completely round the central space, giving access to the book recesses and other rooms. The reading spaces on both floors have bay windows; on the lower floor the ceilings of the recesses are of oak ribs and modelled plaster; on the upper floor they are vaulted.

The two tiers of chambers together reach to a height of about thirty feet, and leave space above for a large clerestory beneath the main vaulting.

At the rear of the building is a house for the caretaker, separated from, but in immediate connection with the main building. Adjoining the caretaker's house is a spiral staircase which leads

DESCRIPTION OF THE BUILDING.

to all the floors of the main building, and under the house are the boilers and furnace for the heating apparatus.

MATERIAL OF BUILDING

The material used is mainly stone from quarries in the neighbourhood of Penrith. That used for the interior throughout is Shawk, a stone that varies in colour from grey to a delicate tone of red. Much care has been used in the distribution of the tints, which are, for the most part, in irregular combination. Many of the stones show both colours in a mottled form and serve to bring the tints together. As, however, towards the completion of the building it proved impossible to obtain a sufficient quantity of mottled stone, the main vaulting of the library had to be built in a way that gives a more banded effect than had originally been contemplated.

STATUARY AND CARVING

Appropriate carvings decorate the several parts of the exterior. Above the centre of the doorway are the initials "J. R.," with, on the left hand, the arms of St. Helens—the birthplace of Mr. Rylands—and on the right the combined arms of the Rylands and Tennant families—Mrs. Rylands belonging to the latter. Different parts of the front elevation also display the arms of several universities—Oxford, Cambridge, Durham, London, the Victoria University, Aberdeen, Edinburgh, Dublin, the Royal University of Ireland, together with those of Owens College, Manchester.

Facing the main doorway in the vestibule is a symbolic group of statuary, carved in the stone employed throughout the interior of the building. The group is intended to represent Theology, Science and Art. Theology, the central standing figure of a woman, clasps in her left hand the volume of Holy Writ, and with her right hand directs Science, in the guise of an aged man seated, and supporting in his hand a globe, over which he bends in study and investigation. On the left-hand side of Theology is the seated figure of a youthful metal-worker, as representing Art; he has paused in his work of fashioning a chalice, and with up-

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turned face listens to the words which fall from the lips of Theology. The lesson which this group is designed to symbolise and teach is, that Science and Art alike derive their highest impulses and perform their noblest achievements, only as they discern their consummation in religion. The sculptor of the group was Mr. John Cassidy, of Manchester.

By the side of the western stairway are the arms of the city of London ; by the eastern those of the city of Liverpool.

A series of portrait statues, designed by Mr. Robert Bridgeman, of Lichfield, has been arranged so as to represent many of the most eminent men of different countries and ages in the several departments of literature, science and art. These are placed, for the most part, in pairs, marking both correspondences and contrasts in character and achievement. The statues, to the number of twenty, are ranged in niches along the gallery front. Those at the two end galleries represent the chief translators of the Bible into English ; statues of John Wiclif and William Tindale being placed at the north end ; whilst facing them, at the south, are : Myles Coverdale and John Rainolds (or Reynolds)—the great Puritan scholar who originated the revision of 1611, commonly known as “ King James’s Version ”.

The rest of the statues are arranged to face each other in pairs. Beginning from the northern end of the library, and in closest proximity to the “ Early Printed Book Room,” and representing the art of printing, John Gutenberg, on the left or western side, stands opposite to William Caxton on the eastern side. Next to these Sir Isaac Newton and John Dalton stand for Science. The connection of Dalton with Manchester, as well as his eminence as a natural philosopher, renders the introduction of his statue in this place especially appropriate. Herodotus, the “ Father of History,” is opposite to Gibbon, historian of the *Decline and Fall*. Next to these, Philosophy : ancient and modern, is represented by Thales of Miletus, and Francis Bacon, Lord Verulam. Two pairs of statues represent Poetry : Homer opposite to Shakespeare, and Milton to Goethe. The chief phases

DESCRIPTION OF THE BUILDING.

of the Protestant Reformation are symbolised by Luther and Calvin, whilst John Bunyan and John Wesley stand for British Evangelical theology.

STAINED-GLASS
WINDOWS The twenty statues just enumerated are supplemented by a series of pictured effigies in the two stained-glass windows, designed and wrought by Mr. C. E. Kempe, of London. Each window contains twenty figures, taken, wherever possible, from contemporary sources. Thus the whole number—statues and pictures—present, in the sixty personages delineated, no inadequate suggestion of all that is greatest in the intellectual history of mankind.

The great north window is symbolical of Theology. The upper compartments in the centre contain representations, according to the accepted conventions of sacred art, of Moses and Isaiah for the Old Testament, and of the Apostles John and Paul for the New Testament. Below these are figures of the four great Fathers of the Church: Origen, St. Chrysostom, St. Jerome and St. Augustine. On the left hand the upper divisions represent Mediæval Theology, in the persons of St. Anselm, St. Thomas Aquinas and Duns Scotus; the lower divisions represent the Theology of the Reformation, by portraits of Erasmus, Beza and Melancthon. On the right hand: the upper compartments represent the age subsequent to the Reformation, in the persons of the Anglican—Richard Hooker, the Puritan—Thomas Cartwright, and the Jurisconsult and Theologian—Hugo Grotius; the lower compartments represent the philosophical and critical side of a later Protestant Theology by portraits of Bishop Butler—author of *The Analogy*, the American, Jonathan Edwards—Metaphysician and Calvinistic Divine, and F. E. D. Schleiermacher—precursor of modern German critical thought.

The south window represents Literature and Art. Philosophy occupies the central division, in which the upper compartments exhibit the effigies of Plato, Aristotle, Lucretius and Cicero, among the ancients; the lower compartments, those of Descartes,

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Locke, Kant and Hegel, among the moderns. On the left the great Moralists of the ancient and modern world are represented in the upper compartments by Socrates, Epictetus and Marcus Aurelius; in the lower compartments, by Dr. Johnson, William Wordsworth and Thomas Carlyle. The right-hand division is dedicated to Poetry and Art, of which the selected representatives are: in the upper compartments, Æschylus, Raffaele and Beethoven—Poetry, Painting, Music—corresponding, in the lower compartments, with Dante, Michel Angelo and Handel.

LATIN MOTTOES

The main design of the library in its bearing upon philosophy, ethics and intellectual culture is further illustrated by a series of Latin mottoes, culled from many sources, and carved on ribbon scrolls between the windows of the clere-story. A printer's device is placed below each motto. The mottoes are as follows:—

East side (right hand), from the Deansgate end:—

Otium sine litteris mors est.

Nemo solus sapit.

Tendit in ardua virtus.

Integros haurire fontes.

Est Deus in nobis.

Humani nihil alienum.

Nescia virtus stare loco.

O magna vis veritatis.

Quod fugit usque sequar.

Per nos, non a nobis.

Veritatis simplex oratio est.

Omnia mutantur, nihil interit.

Securus judicat orbis terrarum.

Non multa, sed multum.

DESCRIPTION OF THE BUILDING.

West side (left hand), from the Apse :—

Perpetui fructum donavi nominis.

Tolle, lege.

Turris fortissima nomen Domini.

Nescit vox missa reverti.

Nullius in verba magistri.

Abeunt studia in mores.

Possunt quia posse videntur.

Vivere est cogitare.

Ratio quasi lux lumenque vitæ.

Credo ut intelligam.

Lex sapientis fons vitæ.

Sapere aude : incipe.

Virtus repulsæ nescia sordidæ.

Quod verum est meum est.

FITTINGS,
VENTILA-
TION, ETC.

The rooms are panelled throughout in Dantzic oak. The floors are of polished oak blocks. The whole of the metal work, such as the gates, railings, coil cases, electric fittings, etc., were carried out in wrought gun-metal and bronze by Messrs. Singer, of Frome, Somerset. As has been already pointed out, the building is almost entirely vaulted in stone, but where this has not been admissible, fireproof construction is used after Messrs. Hanan & Royers' system, the main floors being of a double thickness of fireproof with space between. The heating is by batteries of hot-water pipes through which air is passed after filtration. The filtration of the air is effected by first drawing it in through shafts, and then forcing it through screens loaded with cotton fibre and coke, over which water sprays are constantly playing. In this way the particles of dust with which the air is impregnated are removed. The vitiated air is extracted through shafts placed at the highest points of the various rooms, in which powerful electrical fans are constantly running at a high

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speed. Gas, the most fatal thing in a library, has been completely excluded, the lighting throughout the building being by electricity.

BOOK-CASES,
SHELVES,
ETC.

The system of the book-cases may be briefly described as follows: large sheets of plate glass, some of which are nine feet nine inches by two feet, are contained in gun-metal frames about one inch square. The exclusion of dust, so prevalent in Manchester, is provided for by rolls of velvet made elastic by the insertion of wool, which, when the doors are closed, are pressed between the door and a fillet. The arrangements for locking are somewhat elaborate. A key releases a trigger, which cannot be grasped until it is released. The trigger works espagnolette bolts, which shoot upwards and downwards at the top and bottom of the frame with intermediate clasps at the side. The internal fittings of the book-cases are of Dantzic oak, the shelves, which are panelled in order to secure the maximum of strength with the minimum of weight, and to prevent warping, are made easily adjustable by means of Tonk's fittings, which have been specially carried out in gun-metal to secure greater strength. The cases for large folios are fitted with adjustable, felt-covered, steel rollers, in which the volumes are placed on their sides, and can be inserted or withdrawn with ease, and with very little friction upon the binding, a matter of no small importance, when the character of the bindings and the weight of the books are considered.

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1. The use of the Library is restricted to purposes of research and reference, and under no pretence whatever must any Book, Manuscript, or Map be removed from the building.
2. The Library is open to holders of Readers' Tickets daily, as follows: Mondays, Wednesdays and Thursdays, from 10 a.m. to 6 p.m. Tuesdays and Fridays, from 10 a.m. to 9 p.m. Saturdays, from 10 a.m. to 2 p.m.

The Library will be closed on Sundays, Good Friday, Christmas Day, New Year's Day, Bank Holidays, and the whole of Whit-week.

3. Persons desirous of being admitted to read in the Library must apply in writing to the Librarian, specifying their profession or business, their place of abode and the particular purpose for which they seek admission.*
4. Every such application must be made at least two clear days before admission is required, which must bear the signature and full address of a person of recognised position, whose address can be identified from the ordinary sources of reference, certifying from personal knowledge of the applicant that he or she will make proper use of the Library.
5. If such application or recommendation be unsatisfactory, the Librarian shall withhold admission and submit the case to the Council of Governors for their decision.
6. The Tickets of Admission, which are available for twelve months, are not transferable, and must be produced when required.

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RULES AND REGULATIONS.

- 7. No person under eighteen years of age is admissible, except under a special order from the Council of Governors.**
- 8. Readers may not write upon, damage, turn down the leaves, or make any mark upon any Book, Manuscript, or Map belonging to the Library; nor may they lay the paper on which they are writing upon any Book, Manuscript, or Map.**
- 9. The erasure of any mark or writing in any Book, Manuscript, or Map is strictly prohibited.**
- 10. No tracing shall be allowed to be made without express permission of the Librarian.**
- 11. Books in the Open Reference Shelves may be consulted without any formality, but after use they are to be left on the tables instead of being replaced on the shelves.**
- 12. Other books may be obtained by presenting to the Assistant at the counter one of the printed application slips properly filled up.**
- 13. Readers before leaving the Library are required to return to the Assistant at the counter all Books, Manuscripts, or Maps for which they have given tickets, and must reclaim their tickets. Readers are held responsible for such Books, Manuscripts, or Maps so long as the tickets remain uncanceled.**
- 14. Books of great value and rarity may be consulted only in the presence of the Librarian or one of his Assistants.**
- 15. Readers before entering the Library must deposit all wraps, canes, umbrellas, parcels, etc., at the Porter's Lodge in the Vestibule, and receive a check for same.**
- 16. Conversation, loud talking, and smoking are strictly prohibited in every part of the building.**
- 17. Readers are not allowed in any other part of the building save the Library without a special permit.**

